



*Cavity* (2010) is one of the visual explorations of my chronic illness that draws predominantly on the clinical, medical experience. This installation is in a sense a large diorama, presented within a rectangular construction. Its box-like form is reminiscent of the shadow boxes made by Joseph Cornell. However unlike Cornell, who used common objects to create the artist's poetic universe and nostalgic dreams in his intimate miniature works, I work on a larger scale that references

the space and dimensions of the human body. Both in its proportions and in the specific objects and images displayed, the rectangular form of *Cavity* suggests an enclosure that separates the interior from exterior space in much the same way that the interior organs of the body are contained within its exterior shape. In *Cavity* however the interior space is on display so to speak. The crisp white box on the outside encases an arrangement of black frames and a hanging cluster of lint in dull fleshy tones. The cool light inside the box illuminates the contents of the frames like a light box. The images within the frames are reminiscent of medical x-rays, with their blue hue and human organ-like symmetric shapes. However, the images are in fact Rorschach inkblot drawings. As psychology is often contested as pseudo science, the inkblots are juxtaposed here with medical images representing hard evidence based medical science. In this way the intangibility of human psychology flirts simultaneously alongside the tangible view of organ-like images.

In the centre of the diorama there is a lumpen mass of lint suspended from a single thread. This misshapen form echoes the biological theme yet disrupts the clinical atmosphere of the work. The fleshy pink hue and the bulbous shapes of the clumps suggest living matter and the imminence of destruction and contamination. This random cluster of a seemingly organic substance threatens to proliferate without any set of rules. Furthermore, it looks as though the hanging object has a life of its own and assumes an unpredictable and arbitrary nature.

In contrast to the visual references to medical science and psychology, the aesthetic presentation of the black ornate frames convey a different set of ideas. The oval mount boards surrounding the blue images evoke nostalgic domestic portrait photos. The images are presented as though they are something personal, like precious memories or keepsakes. Also the repetitive manner of the intricate frames on the walls enhances my fetishised motive.

- Written by Eugenie Lee